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Cracow

AN ATTIC RED-FIGURED PELIKE FROM THE UNIVERSITY COLLECTION IN CRACOW (THE PAINTER OF ATHENS 1472)

The Department of Mediterranean Archaeology of the Jagellonian University has an interesting, though not exhibited, collection of Greek vases. They were already made the subject of scholarly interest during the 19th century, and subsequently some of them were mentioned by J.D. Beazley in his work devoted mainly to the most precious Polish collection of Greek vases, the Goluchów collection 1.

A comprehensive publication of the pottery from the University collection was the work by K. Bulas within the frames of the second Polish volume of CVA dedicated to the Cracow collections 2. In the post-war period many vessels were classified by Beazley in his fundamental catalogues of both black-and red-figured Attic painters 3. In 1976 the vases from the University


3 J. D. Beazley, *Attic Black Figure Vase-Painters*, Oxford 1956, pp. 424, 436, 438, 447, 469, 539, 553, 556, 578, 602, 603, 640; idem, *Attic Red-Figure Vase-Painters*, Oxford 1963 (2nd ed.), pp. 311, 700, 804, 1000, 1108, 1154, 1200, 1362, 1477, 1487, 1520 (= Beazley ARV²).
collection were described together with other antique objects from this collection in a separate catalogue prepared under the editorship of Maria Bernhard. Some of these, namely Corinthian and Italo-Corinthian objects, were also made of interest for the present writer.

The said pelike comes from a generous donation of Wladyslaw Czartoryski, who in 1872 greatly contributed to the enlargement of the already existing Archaeological Cabinet of the University.

The pelike in question is a smallish vessel of not very wide foot and moderate neck and bears very simple and hastily applied decoration. On side A there are two epheses wrapped in himations, standing opposite each other (Fig. 1). The figure on the left holds a rather large oval-shaped object which can be probably be interpreted as a mirror. Between the epheses a pedestal is shown (altar? pillar? table?). Side B (Fig. 2) is adorned with the image of an ephes in himation, very similar to the above described juvenile from side A of the vessel (on the left) and also holding a mirror (?). In front of him there is a similar pedestal, on which however is a globular object resembling a ball. Both scenes are framed from above and below with a schematically painted band with egg ornament. The modelling is obviously modest and delimited to several strokes made in negligent way for garments' folds and marking facial details.

The Cracow pelike first published by Bulas, was attributed by Beazley to an anonymous artist, denoted as Painter of Athens. He is one of many artists, apart from the painters of the so-called G Group and Herakles Painter, Marsyas Painter and Amazon Painter, who used to decorate pelike, a favourite shape of the 4th century potters, particularly the painters of the so-called Kerch style, a mainstream of the then Attic pottery.

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1 M. L. Bernhard, Ceramika grecka [in:] Zabytki archeologiczne Zakładu Archeologii Śródziemnomorskiej Uniwersytetu Jagiellońskiego. Katalog, Kraków 1976, Nos. 301—435. In this Catalogue, for the unknown reasons, the pelike in question taken into account by Bulas, CVA Pologne 2, Pl. 10(83) 5a—b, has been omitted.


3 CVA, loc. cit. (note 4 above); inv. No. 10.732 (formerly Nos. 133, 1083); H: 0.18, D: 0.115; red clay, black, not much lustrous glaze, decoration slightly worn off.

4 Concerning the history of the archaeological collection of the University see Papuci-Władyka, Corinthian..., p. 8, note 4.

5 Beazley, ARV, p. 1477 (4); idem, Paralipomena, Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters, Oxford 1971, p. 496; T. H. Carpenter et al., Beazley Addenda, Additional References to ABV, ARV and Paralipomena, Oxford 1989 (2nd ed.), p. 381.

1. Pelike. Collection of the Department of Mediterranean Archaeology, Jagellonian University
inv. No 10.732, H: 0.18 m, Painter of Athens 1472, ca. 350—325 B.C. Side A
2. Pelike. Collection of the Department of Mediterranean Archaeology, Jagellonian University
inv. No. 10.732, H: 0.18 m, Painter of Athens 1472, ca. 350—325 B. C. Side B
The artist of the Cracow pelike received his name from a pelike from Athens bearing the image of a washing woman on side A and that of the two juveniles on side B. Beazley attributed seven vases to him (four pelikai, two bell kraters and one lekanis), yet some of them earlier had been recognized by K. Schefold as the works of Hetaira Painter or Hetaira Workshop. In Beazley's opinion, some figures made by Painter of Athens 1472 resemble those of the above mentioned Marsyas Painter, beyond doubt the best Attic artist during the 4th century B.C.

The manner of adorning a vase with the figures of juveniles clad in himations is also not strange to the other painters of the period. This type of decoration is particularly widespread as embellishment of the less important side B of vases, mainly bell kraters and pelikai. A krater of Filottrano Painter may serve as an example here with clumsy and as if deformed figures of juveniles in mantles, very similar to the above described figures from our pelike.

All the aforesaid artists were active mainly during the middle and the 3rd quarter of the 4th century and the artist of the Cracow pelike should also be placed within this space of time.

Certainly, he cannot be named a distinguished painter, yet it should be kept in mind that Attic painting of the 4th century already ceased to be in the position it had been earlier, particularly during the Late Archaic and Classical periods. It was then a branch of art in decline, with a shrinking market, and only a few artists managed to reach the heights, as the above mentioned Marsyas Painter, while the habit of signing the vases disappeared. On the other hand, the Cracow pelike undoubtedly enable us to get acquainted with typical pottery production of the 4th century, the more so as there are not so many vessels of the period among Polish collections.

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11 Schefold, Untersuchungen..., pp. 159, 131.
12 Beazley, ARV², p. 1477; pp. 1474—76 about the Marsyas Painter.
13 R. M. Cook, Greek Painted Pottery, London 1972 (2nd ed.), Fig. 34, p. 186.
14 Beazley, ARV², p. 1406.